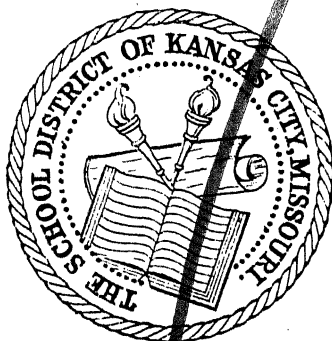




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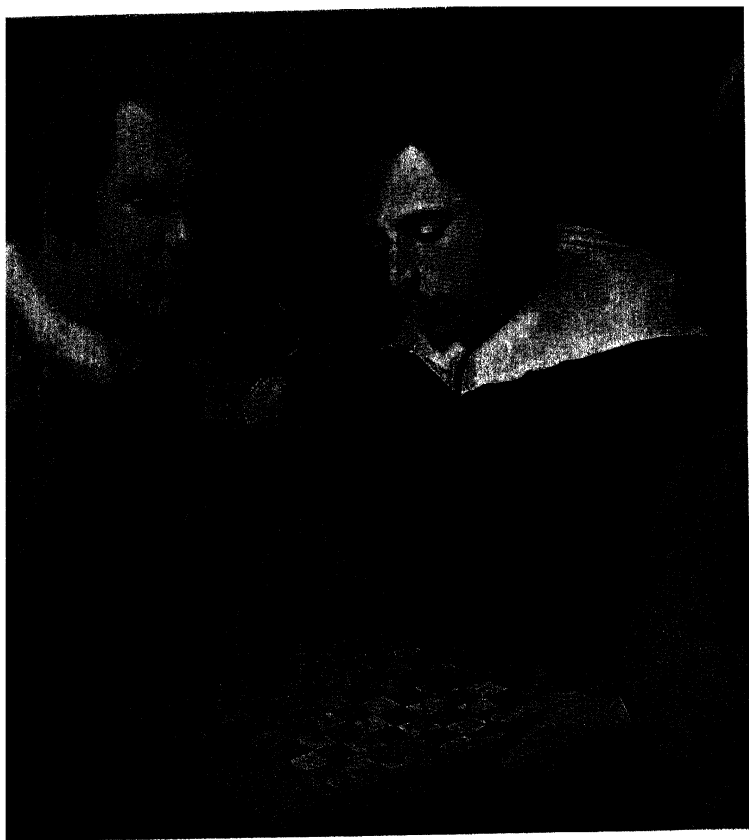




AN AUTHENTICATED  
CONTEMPORARY PORTRAIT  
OF SHAKESPEARE







REDUCED FACSIMILE OF  
AUTHENTICATED CONTEMPORARY PAINTING  
OF SHAKESPEARE AND BEN JONSON  
BY KAREL VAN MANDER

AN  
AUTHENTICATED  
CONTEMPORARY PORTRAIT  
OF  
SHAKESPEARE

TRACY KINGMAN

*NEW YORK*  
WILLIAM EDWIN RUDGE

1932

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AN AUTHENTICATED  
CONTEMPORARY PORTRAIT  
OF SHAKESPEARE



## CHAPTER ONE

### WILLIAM SHAKESPEARE

THREE hundred and sixty-eight years ago, in the parish of Stratford-on-Avon, in England, William Shakespeare was born. His parents were very ordinary folk, who had no reason to anticipate that this babe, the third in the family, would become one of the most celebrated personages in the world.

John Shakespeare, his father, was a village-butcher and political personage. He held various offices in the village of Stratford, from Ale-taster to Alderman, and managed to acquire some means. John was evidently a man with an eye for acquisition for he chose for his wife, Mary Arden, daughter of a wealthy farmer of a neighboring parish, who brought him property. Neither John Shakespeare nor his wife could sign their name—they usually, as was customary among the unlettered of the time, made their mark in lieu of signing their name.

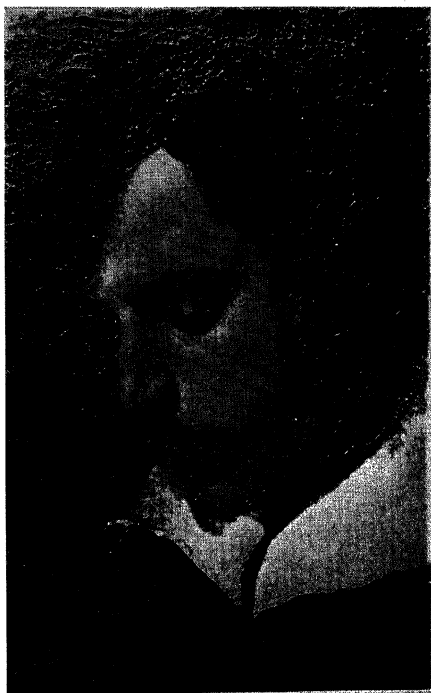
William Shakespeare was their first son and third child. He was educated in the free grammar school of Stratford—mainly in the Latin language and liter-

ature, but he was never a great scholar, nor showed, at any time up to his eighteenth year, any evidence that he would become a great writer. He was a very ordinary boy who enjoyed his pranks with the other village boys, and was even accused of poaching on one of the large estates nearby.

He married, before he was nineteen, Anne Hathaway, who was eight years older than himself. At twenty-two, he left his wife and three children and went to London where he became a serving-man, or apprentice, in a theatrical company known as the "Lord Chamberlain's Company", managed by James Burbage. Here, apparently, he served for two years rewriting and adapting plays for presentation. He was exceedingly fortunate in his connection. Burbage was the greatest theatrical producer of his day and had for his writers such men as Marlowe, Kyde, and Peele, and for his leading actor Richard Burbage, his son. Richard Burbage and Edward Alleyn were the outstanding actors of their time.

The Burbages, father and son, were intimately associated with Shakespeare all through his theatrical career. Richard Burbage was among those affectionately remembered by Shakespeare in his will.

Shakespeare, like all the early dramatists, was an



THE HEAD OF SHAKESPEARE  
IN THE PAINTING





actor, and appeared in many of the plays presented by James Burbage. He was accounted an excellent player and, undoubtedly, took part in many of his own creations.

Although he was known as a writer within a comparatively short time after he had joined Burbage's Company, it was not until he was twenty-seven years of age that he wrote "Henry VI.", the first dramatic composition for which he was given full credit. Two years later, in 1593, "Venus and Adonis", appeared. From this date until the time of his death, scarcely a year passed without the appearance in print of one or more of his works, some of them reaching as high as six editions within twenty-one years. His was one of the best known names in the literary world and the book-trade in his day. A compilation of "Modern Poets" in 1600 shows no less than ninety extracts from his works. He is credited with thirty-nine plays, and numerous poems and sonnets. No greater genius in writing has ever lived.

The Company to which Shakespeare belonged was under the patronage of Hunsdon, the Lord Chamberlain, who was a favorite of Queen Elizabeth. This Company often gave presentations for the amusement of the Queen and Court. Shakespeare was well-known

to the queen and was well-liked by her. After James ascended the throne, the Puritan party, who were opposed to the stage, tried to suppress the playhouses. But the new monarch took the Lord Chamberlain's players under his own protection—undoubtedly because of Shakespeare's and Burbage's popularity—and gave them a royal license with special privileges. The date of this license was 1603 and Shakespeare's and Burbage's names are written in it. At this time Shakespeare was one of the most popular figures in the literary world, as he had lately won what was known as the "Stage Quarrel", a controversy which had been going on for some time between Chapman, Ben Jonson and others on one side, and Shakespeare on the other.

Shakespeare ceased to appear in the theatre as an actor after 1604. From this time his connection with the stage was only that of a writer of plays. As this did not require him to remain in London, he retired to Stratford, in which village he had acquired a great deal of property. His earnings were very large. It is said that he was able to spend a thousand pounds a year to live on.

Shakespeare died, after a short illness, on April 23rd, 1616, aged exactly fifty-two.

## CHAPTER TWO

### BEN JONSON

NINE years after William Shakespeare's birth there was born in Westminster, London, another boy, Ben Jonson, who was also destined to write his name in ineradicable letters in the halls of fame throughout the world. Very little is known about his father, except that he was a gentleman who had lost his estates under Queen Mary. He died a few months before the boy was born. Benjamin Jonson, always known since his own time as Ben Jonson, was then born in the early days of his mother's widowhood. Mrs. Jonson was a sturdy woman, with a forceful character. She married, shortly after Ben's birth, a master-bricklayer, living in Hartshorn Lane, near Charing Cross. Jonson was, according to his own account, poorly brought up. He attended school in the church of St. Martins-in-the-field, and later went to the Westminster School.

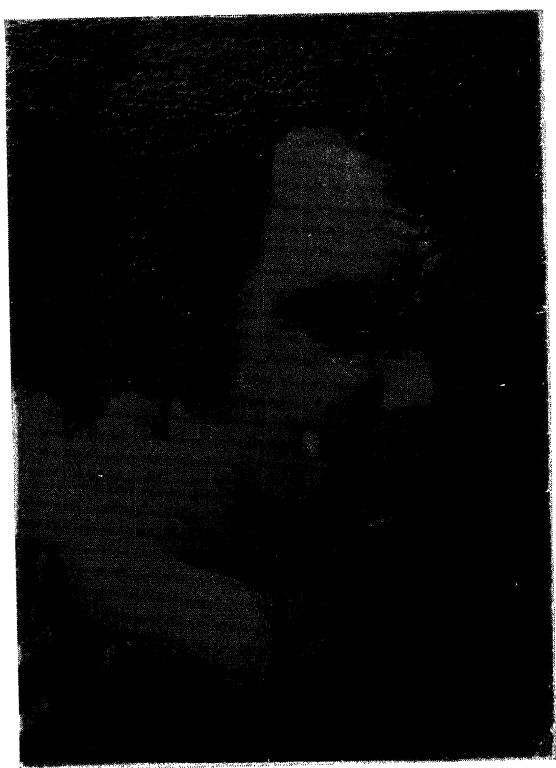
Jonson was taken out of school and apprenticed to learn his step-father's trade of bricklaying. This hard work was intolerable to him. In order to escape this,

he joined the army and saw service in Flanders, where English troops were battling against Spain. He was next heard of in London about 1592.

It is not known when Jonson was married, and hardly anything is known about his wife. They did not get along—Jonson himself describes her as a “shrew”. They had several children, none of whom survived him.

About 1595, Jonson began, as Shakespeare did, an apprenticeship in the theatre. In 1597, his name began to become known as a player and a play-wright. In his early years in the theatre he was associated with Shakespeare, and did some re-writing, as Shakespeare did, with the more noted writers of the time. In 1598, he wrote “Every Man in His Humour”, which was presented by the “Lord Chamberlain’s Company”, and Shakespeare, himself, was in the cast as an actor. From this time on Jonson ranked among the foremost dramatists of the day. He became associated with “Henslowe’s Company of Players”, a rival organization to that of the Lord Chamberlain. From this association there sprang up what became known throughout the world as the “Stage-Quarrel” between the writers of the two Companies.

Jonson wrote many elegies, epistles, love-poems,



THE HEAD OF BEN JONSON  
IN THE PAINTING



epigrams and epitaphs. As a song-writer he had few equals.

After Queen Elizabeth's death, when James succeeded to the throne, Jonson was invited to write a Masque for the King's entertainment at Althorpe. This was performed on Twelfth Night of 1605, and was received with great enthusiasm. A short time after this, Jonson and his writer-associates, Chapman and Marston, offended their royal master, and were thrown into prison. However, both Jonson and Chapman had powerful friends at court, and were soon released. A few months later, Jonson retrieved his position on the popular stage by writing "Volpone".

The following ten years of Jonson's career were most brilliant. He was warm-hearted, highly gifted, and a bon Vivant—but overwhelmingly ambitious and malicious. He was extremely fond of satire, which he even applied to himself, often making playful references to his own appearance and love of revelry in his own writings.

Toward the end of 1625, or in the early part of 1626, Jonson was attacked by palsy, and afterwards by dropsy. During the last years of his life, he was unable to leave his room. Nevertheless, he continued to write.

King James obtained for him, in 1628, the post of Historian to the city of London, which paid him a handsome salary. He held this post for some time, without writing a stroke in return for his pay, so the position and remuneration were taken away from him in the Autumn of 1631.

After the death of King James, Jonson's popularity began to decline. King Charles was not as fond of learning as his predecessor, and his favor was inconstant.

The removal of the salary and the post of Historian left Jonson in rather straitened circumstances, and he was forced to try once more to write a play for the stage. The play, "The Magnetic Lady", was a disastrous failure. Jonson's friends, notably the Duke of Newcastle, rallied, and contributed generously to his support. Jonson was acquainted with nearly all the remarkable men of his time. He was very ambitious and endeavored to know all those who, like himself, combined genius and learning.

Jonson wrote numerous plays for the stage, mostly comedy. No one of his day equalled him in presenting the class-types of decadent society, with all their elaborate gesture of costumes, manners, and speech.

Ben Jonson died in August, 1637. He lies buried



#### PORTRAIT OF SHAKESPEARE

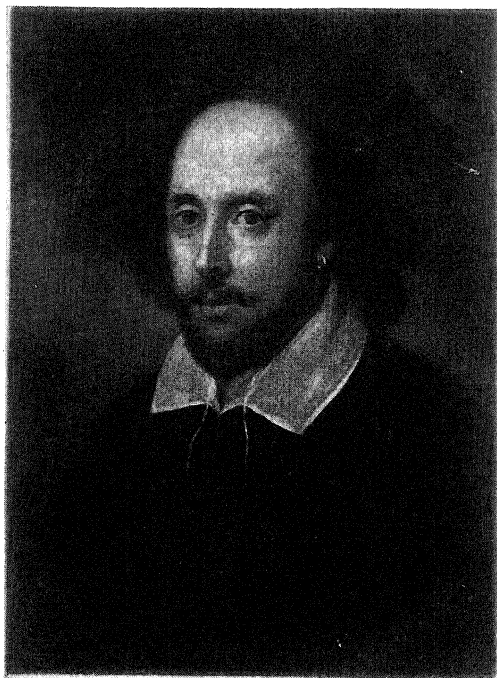
in the Poet's corner of Westminster Abbey. It was intended that he should have an elaborate tomb, but a political crisis intervened and the plan was never carried out. On the tablet over his grave is the inscription, "O Rare Ben Jonson".

### CHAPTER THREE

#### THE CHANDOS PORTRAIT

ANY portrait of Shakespeare is a matter of universal interest. Let us consider now the one which has been the best known and best authenticated of those in existence—the Chandos Portrait which hangs in the National Gallery in London.

The history of this picture is fairly complete. It is supposed to have been painted by Richard Burbage, the actor, who also painted. It was given by Burbage to John Taylor, also a painter, who was a brother of Joseph Taylor, one of the players in Shakespeare's Company. It was left to Sir William Davenant, who built the famous "Duke's Theatre" in London, by Joseph Taylor, in his will. From Sir William it passed, about 1668, to John Otway. From John Otway it went to Betterton, a well known actor of his day, who, in turn, passed the painting on to Mrs. Barry. From Mrs. Barry, it passed, through two other hands, to the Duke of Chandos, from whom it derives its name. It was kept by the Duke of Chandos until 1848, when he went bankrupt.



THE CHANDOS PORTRAIT  
OF SHAKESPEARE



## PORTRAIT OF SHAKESPEARE

It was bought, at public sale, from the Chandos estate by Lord Ellesmere, who presented it to the National Gallery in 1856, where it still remains.

The authenticity of this picture is undoubted, though it bears evident signs of having been tampered with and retouched. The picture is of life-size, in oil, on canvas, and is decidedly artistic. It differs greatly from the other well known likeness of Shakespeare—the Droeshout Engraving. It is only by placing them side by side and deliberately tracing the lines of each over the other that the substantial identity of the two is definitely established.

## CHAPTER FOUR

### THE DROESHOUT ENGRAVING

THIS engraving, done by Martin Droeshout, a young Flemish engraver, hardly out of the apprentice class, was published with the First Shakespeare Folio, brought out by Heminge and Condell. It is supposed to have been made from another portrait of Shakespeare done by Burbage. The original portrait, although sought for to this day, has never been found. The first printing from this engraving appeared a year before the publishing of the First Shakespeare Folio in 1623.

Ben Jonson affirmed that this was a good likeness of Shakespeare. It is very stiff and hard—the work of one who aimed to make a likeness rather than a work of art. However, Droeshout's original plate has gone through several transformations in the course of successive impressions, and has been retouched.

If the likeness is good, it is quite different from the others of the poet, such as the Chandos Portrait and the Stratford Bust, even though it can be recognized that all three are the same person. This is undoubt-



SHAKESPEARE.

THE DROESHOUT ENGRAVING  
OF SHAKESPEARE





#### PORTRAIT OF SHAKESPEARE

edly because of the unskillful etching of the engraver. The costume is evidently some theatrical display put on for the occasion. It shows Shakespeare without a beard, but with a slight mustache. The forehead is badly misshapen.

Because of its wide circulation in the Shakespeare Folio, this was one of the best known likenesses of the poet.

## CHAPTER FIVE

### THE STRATFORD BUST

THIS was probably the best authenticated likeness in existence, up to now and, having been erected in Trinity Church, at Stratford-on-Avon, the home of the great bard, it is perhaps, at this time, the best known.

This bust was made by Garret and Nicholas Johnson, two Flemish tomb-makers at Southwark, at the order of the Shakespeare family, and was accepted as a likeness of Shakespeare after it had been submitted to and passed upon by Anne Hathaway, the widow of Shakespeare.

From an artistic standpoint, the bust is rather crude. The top of the head is bald, with brown hair falling over the sides of the ears. The flesh of the face is full and puffy. The nose is chopped off. The mustache, ends turned upward, and the pointed beard are stiff. The body is stick-like in its erect appearance. The expression of the eyes, while showing easy good nature, does not exhibit any great sense of intellect. The Bard's coat is red with gilt buttons. A black gown



THE STRATFORD BUST  
OF SHAKESPEARE



## PORTRAIT OF SHAKESPEARE

hangs from the shoulders. The bust rests upon three books, upon which the name Shakespeare appears. A white scroll droops over the side of the books.

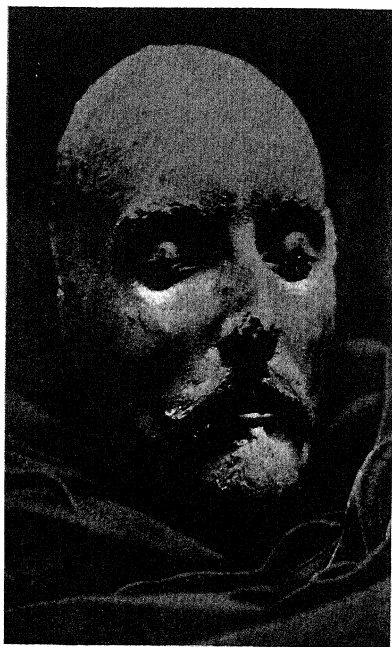
## CHAPTER SIX

### THE SHAKESPEARE DEATH MASK

THIS has been, up to now, the only perfect and genuine likeness of Shakespeare. Its history is very romantic. Count Francis von Kesselstadt, who died at Mayence, in 1843, the last of his line, had a valuable collection of curiosities and works of art which had been for many generations in his family. After his death these were sold at auction. Among them was a portrait which was known to have been in the family for more than a century, which was always called a portrait of Shakespeare. It bore the inscription: "Den Traditionen nach, Shakespeare".

This picture was supposed to have been painted from a death-mask of Shakespeare, reported to be the death mask made by Garret Johnson, from which cast the Stratford Bust was made.

The picture came into the possession of Dr. Ludwig Becker, Court painter of Darmstadt, in 1847. Dr. Ludwig Becker discovered that Shakespeare's death mask had been in the possession of the Kesselstadt family, but that it had been put away because it was



THE SHAKESPEARE DEATH MASK





a melancholy subject to have around, and that it had finally disappeared. Dr. Becker began to search for the mask.

After a search of two years, he found the lost cast in a rag picker's shop in Mainz, in 1849. A comparison of the cast with the picture convinced Dr. Becker that this was the lost Shakespeare Death Mask.

The cast has an inscription on the back, in deeply cut letters: "† A° Dm 1616". The cross is the usual mark in such inscriptions to signify, "Died". The letters A° Dm are the familiar abbreviations for Anno Domini. It is therefore the Death Mask of someone who died in the year 1616, the year of Shakespeare's death.

For years there was much controversy about this Death Mask . . . some scholars declaring that it could not be a Death Mask of Shakespeare, while others, like Professor Owens of the British Museum, declared that it was. Finally, however, Dr. Paul Wislicenus, of Darmstadt, the most noted Shakespearean Scholar of his day in Germany, who had done some research work on other likenesses of Shakespeare—notably the Chandos Portrait—wrote three articles, "Shakespeare's Toten Maske"; "Dokumente zu Shakespeare's Toten Maske"; "Nachweise zu Shake-

speare's Totenmaske — Die Echtheit der Maske", proving the genuineness of the Shakespeare Death Mask. These have never been disputed.

The mask was for several years in the British Museum but it was returned to Dr. Ernest Becker, who inherited it at the death of his brother, Dr. Ludwig Becker. Dr. Ernest Becker was the private secretary of Princess Alice of Darmstadt.

## CHAPTER SEVEN

### THE SHAKESPEARE-BEN JONSON PAINTING

NOW, at last, we have an authentic portrait which shows William Shakespeare as he really was, at the age of thirty-eight.

Like many relics of Shakespeare, there is much of mystery and romance in this picture. If these two faces on the canvas could talk, what could they tell us of the many years that have passed since they first took their places opposite each other before a chess board? Where have they been? What great moments of joy have they seen? What great historical changes have they been connected with? What tragedies have they witnessed? Like the Death Mask, or like that other picture of Burbage's from which Droeshout worked on his engraving, they were hidden away for years. But, unlike the Death Mask, this picture must have been prized by the owner or owners, as it has been well cared for—restoration work of very high order has been done on it several times, as far back as hundreds of years ago, proven by the Micro-chemical and X-ray tests which have been made on it.

Who, then, owned it? Undoubtedly, someone of wealth who could afford to have it worked upon by the best experts—someone who was fully aware of the value of the subject and canvas. Why, then, did they part with it? How did it come into the hands of the dealers who brought it to America and sold it?

Years from now dusty relics from some stored away family archives may yet bring to light the facts about this very beautiful painting.

At present, we have only the history of the painting from the time when it was first bought by a wealthy American to be added to his collection—a very clever and astute buyer, who knew the value of the canvas, and who took care to be positive about what he was buying. Added to that, we have the word of some of the greatest art experts the world has produced during the time since this painting emerged from the obscurity which enveloped it after it was first painted, about 1603, until 1878.

No picture has ever had more research work done on it. It has travelled from America to Europe, and back again; from expert to expert. Money has been spent unstintingly in authenticating and restoring it. Fortunate picture to have fallen in the hands of those who have loved it so well from its earliest days. For-



THE PAINTING  
IN ITS PRESENT STATE



## PORTRAIT OF SHAKESPEARE

tunate circumstance for the civilized world that such a beautiful painting, such a fine portrait of the world's greatest playwright, should have had such enthusiasm and care bestowed upon it.

Let us now consider its history from the time it came, by purchase, into the hands of Colonel Ezra Miller, its first American owner of record.

## CHAPTER EIGHT

### COLONEL EZRA MILLER

COLONEL Ezra Miller, son of Ezra Wilson Miller and Mary Elizabeth (Webb), was born in Bergen County, N. J., in 1812. His parents were wealthy and occupied a quaint, but richly furnished farm house nearly opposite Fort Washington, N. Y. He was a very successful civil, topographical, mechanical, and hydraulic engineer.

In 1833, he enlisted in a company of Horse Artillery belonging to the second Regiment, First Brigade, N. Y. State Militia. After an honorable service of six years, during which time he filled various offices in the Company, he was appointed adjutant of the Regiment in 1839, and the following year was commissioned Lieutenant Colonel. In 1842, he was made a full Colonel. In 1851, he was appointed Colonel of the Eighth Regiment State Militia of Wisconsin, in which State he was then living.

Colonel Miller was elected to the State Senate of Wisconsin, and was appointed by the Governor of the State as one of the managers of the State Institu-





COLONEL EZRA MILLER  
THE FIRST RECORDED OWNER  
OF THE PAINTING



tion for the Blind. During Colonel Miller's Senatorial term the celebrated trial of Judge Hubbel occurred. Colonel Miller took an important part in this trial, but refused to accept any pay for his services—the amount still standing to his credit on the books of the State Treasurer.

While living in the West, Colonel Miller became interested in the railroad systems of the country. In 1853, there were many horrible accidents on the great passenger lines, due to faulty coupling of the cars. Colonel Miller began to experiment and developed what became known as the Miller Platform, a device which went into general use on all the railroad lines of the country, and was reputed to have saved thousands of lives a year. He also invented many other useful devices for railroads which went into general use all over the world. He travelled widely, and was known as a most affable man.

The Colonel built himself a beautiful home in Mahwah, Bergen County, New Jersey. It was supposed to be one of the most beautiful rural homes in the United States. Colonel Miller loved his home and filled it with art treasures. He was known as a shrewd buyer.

In 1878, he bought from a dealer, with documents

proving the authenticity of the painting—documents which Colonel Miller had thoroughly examined before making the purchase—this picture of William Shakespeare and Ben Jonson engaged in playing a game of Chess. Colonel Miller paid a very high sum for the picture, and displayed it proudly to all his friends, claiming that it was the gem of his collection.

Colonel Miller died in 1885. His estate was divided among his heirs. The Shakespeare-Ben Jonson painting fell to one of his daughters who lived in Brooklyn, N. Y., and was taken there and hung in her home. The documents pertaining to the picture, however, were left locked away in the family library of the Miller residence in Mahwah. A few years later, the Miller residence in Mahwah caught on fire. The wing containing the library was entirely destroyed, and the documents perished.

The painting remained in the hands of Colonel Miller's heirs for some years. His daughter and grandchildren did not have the same affection for it that Colonel Miller had, and, in 1903, it passed from their hands into the possession of Frank de Heyman.

An article on this picture in the New York *Herald* in November, 1911, brought forth the following letter:

## PORTRAIT OF SHAKESPEARE

"Paterson, N. J., Nov. 23, 1911.

TO THE EDITOR OF THE HERALD:

"I instantly recognized that picture of Frank de Heyman's, or else it is a replica of the one I saw in the dining room of the late Colonel Ezra Miller at the latter's residence, at Mahwah, on the Erie, some years ago. Colonel Miller was the inventor of the Miller coupler, buffer and platform that was adopted by the Erie Railroad and is still used, it being the first practical adoption of an automatic coupler on any railroad. Colonel Miller was an aspirant for a Congressional nomination at that time, and I was at his house on political business on several occasions.

"The picture, which hung on the dining room wall, attracted my attention, and in response to inquiries the Colonel told me that it was a picture of Shakespeare and Ben Jonson, taken from life, and that he had paid \$18,000 or some such sum for it. He said that he had convinced himself of its genuineness before purchasing and regarded it as the most valuable of his art collections. After the Colonel's death his handsome mansion on the hillside was destroyed by fire, and I understood that the valuable painting was burned up, but, if this is not the original, it is a good replica at all events.

AN AUTHENTICATED CONTEMPORARY

“It was perhaps a quarter of a century ago that I last saw the painting, and I remember that it was very dark and blurred and indistinct, as all old paintings are. It was my impression at the time that it was painted on wood and not canvas, but possibly this was because the backing was waxed, as indicated. If the picture was rescued at the time of the fire and it can be traced back to Colonel Miller, I think that Mr. de Heyman has an original of great value.

(Signed) J. E. CROWELL,  
*Editor Morning Call.*”

## CHAPTER NINE

### FRANK DE HEYMAN

**F**RANK DE HEYMAN was born in Brighton, England. Taught by private tutors until he was fifteen years old, he was then sent to school in Strasburg until he was twenty-one. Next he travelled for four years, visiting all parts of Europe and making tours in Asia, Africa, Australia and America. He was an excellent linguist, able to speak nearly all the European languages. On his return to England, he was entrusted with the work of introducing, in the watering places of the Southern Coast, many of the modern comforts he had seen in the homes of North America. He had been quite impressed with the United States, and determined to return and settle here.

In 1887, he left England to make his home in Brooklyn, where he engaged in the Real Estate Business. He became interested in Wallabout Market property and established himself at 442 Myrtle Avenue. His uniform courtesy and knowledge of languages made him a very popular business man.

He married, before coming to the United States, a lady from Bremen, Germany.

Mr. de Heyman was a keen sportsman, a devotee of hunting and fishing, and a great lover of Art. He made a hobby of collecting paintings and wood carvings. This love of Art was inherited—his father, Edward de Heyman, one of the intimate friends of the Duke of Saxe-Coburg-Gotha who was the brother-in-law of Queen Victoria, was a collector and patron of the Arts. During his travels, Frank de Heyman gathered a fine collection of pictures and carvings. One of his carvings, "The Ten Virgins", was four and a half by twelve feet, a masterpiece done in 1615.

It was quite natural, then, that Mr. de Heyman was interested in acquiring, as soon as he learned that it was to be sold, the painting of Shakespeare and Ben Jonson. He bought it in 1903. Nor was he the only collector anxious to buy the canvas. It happened that, living in Brooklyn, he heard that it was for sale, before word got noised about, and bargained for it quickly. The painting was hardly in his possession before other collectors began to make enquiries about it—of these J. Pierpont Morgan, Sr., was the most prominent.

Mr. de Heyman did not want to sell his picture. The fact that it was so eagerly sought after made him want





FRANK DE HEYMAN  
THE FATHER OF THE PRESENT OWNER  
OF THE PAINTING



to keep it all the more. But, realizing that it would add greatly to his pride of ownership, he set out to re-establish proofs of the authenticity of the painting. Unfortunately, he died in 1912, before he could enjoy the fruits of his labor.

After his death, the painting passed to his wife and, from her, to his son, Frank de Heyman, Jr., the present owner.

The love of the picture had taken deep root in young Frank. He resolved that the work his father had started should be carried on. The full proofs of the painting's authenticity, now well established, have been gathered by him with unrelenting doggedness and determination. Offer after offer has been refused for the picture, it having become such a hobby with him that he would feel lost without it. Let us examine some of the research work that has been done, and the proofs that have been found.

## CHAPTER TEN

### THE SEARCH FOR PROOFS

MR. Frank de Heyman, Sr., being well assured that he had a treasure in his possession, set out to settle all doubts about the painting—its author, and the identity of the subjects. He took the painting to Professor Alfred Chatain, of New York, a Government expert on old, imported paintings, a professor in several Academies, and an Internationally recognized Art Expert, for examination. Professor Chatain, after a prolonged study of the work, wrote:

“No. 705 Fifth Avenue,  
New York, November 29th, 1910.

“At the request of Mr. Frank de Heyman, of No. 353 Fifth Avenue, New York, I have examined the painting, which is described below, and append hereto my official opinion.

“A Painting on canvas (relined), size 31 x 38 inches, representing half-length figures of two men playing chess; as accessories in the background, quill pens and an inkstand.

## PORTRAIT OF SHAKESPEARE

### OPINION

"This Painting possesses characteristic evidence of being an original painting (the figures being painted from life), of the Neapolitan School of the 17th Century.

"The evidences of age are in the materials such as canvas, colors, pigments, stratum; also in the style, technique, composition, modeling, colors and tonality, which confirm that the painting is an original.

"For further identification, as to the name of the artist and other information, it would require researches in European Museums.

(Signed) PROF. ALFRED CHATAIN."

[SEAL]

The report was disappointing, but it only served to whet Mr. de Heyman's determination to a finer edge.

Unfortunately, it devolved upon his sons to carry on the work. Young Frank, and Neville de Heyman, his brother, sent the painting to Theodore N. Coe, an Art Expert of wide reputation, for further study. Mr. Coe reported:

*"Description of Painting Submitted for Opinion  
by De Heyman Bros., March, 1912.*

“Two men at game of chess. Man at the right of the picture in large hat, wide white collar and black raiment, about to move a pawn, whose features are very like the commonly accepted portrait of William Shakespeare. The man at the left of the picture with a sort of roll collar and uplifted right hand, heavily built, and a face of great intellectual force. In the background a rude table, a book, an ink-well and two quill-pens.

## OPINION

“After giving the above described painting careful consideration and having compared it with hundreds of portraits of the various schools of painting to which it would be reasonable to ascribe this work, I confess that I am not able to name any particular painter in connection with it, owing to the scarcity, in this country, of paintings and records of the school and period to which this painting belongs. It is my very decided opinion, however, that it was painted in England in the early part of the seventeenth century, not later than 1640. It is also my opinion that the painter was a Dutchman who had studied the Italian method of painting, or, it is possible, that he was an Englishman who had studied under some Dutch painter whose manner of painting had been acquired in Italy. The

## PORTRAIT OF SHAKESPEARE

work shows every evidence of having been done from Life. The artist seems possessed with the sole idea of painting accurate portraits of these two men and with the thought that it were well worth while to do so. Their vocations are suggested by the ink-well, two quill-pens and a closed volume. The question arises — were there other authors or playwrights at this period who looked so very like our generally accepted portrait of Shakespeare, or is this at last a true portrait of Shakespeare from life? And is the other personage at the left of the picture Ben Jonson? Of this much I am certain. The work in question could easily have been done contemporaneously with the life of William Shakespeare. I believe it is painted from life. The artist wished us to know that the men were authors or dramatists and the man at the left of the picture is strikingly like the famous death-mask of Shakespeare with the difference that this painting shows a man of about thirty-five years of age.

(Signed) THEODORE D. COE,  
*Art Expert."*

168 Madison Avenue, New York,  
April 5th, 1912.

This report was better but not conclusive, and, as he was himself unable to leave his business, Frank de

AN AUTHENTICATED CONTEMPORARY

Heyman persuaded Neville de Heyman to take the Painting to Europe for further investigation. Neville de Heyman took the Canvas direct to His Excellency, Dr. Wilhelm von Bode, Director of the Berlin Museum, who was considered the greatest Art Expert of his time. Dr. Bode became very much interested in the picture and made a thorough study of it. However, he found that he could not give the matter enough time to establish the complete proofs that the de Heymans needed, and advised Neville de Heyman to take the Painting to Dr. Paul Wislicenus of Darmstadt, an Internationally recognized Art Critic, and the greatest Shakespearean Scholar in Germany at the time.

“475 Washington Avenue,  
Brooklyn, N. Y.,  
April 14, 1932.

MR. TRACY KINGMAN,  
New York City, N. Y.

DEAR MR. KINGMAN:

“Replying to your enquiry about my interview with His Excellency, the late Dr. Wilhelm von Bode, Director of the Berlin Museum, in regard to the Shakespeare-Ben Jonson painting.



## PORTRAIT OF SHAKESPEARE

"I took the painting to Dr. von Bode in August, 1912. Dr. Bode immediately became very much interested in the picture and said:

"Mr. de Heyman, you have something here that is priceless and unique. I am positive that it is a genuine original painting of the early seventeenth century—undoubtedly of the Netherlands School, and that the resemblance of the figures in your painting to Shakespeare and Ben Jonson is quite evident. It is a masterpiece, and I am sure that it is a portrait of Shakespeare and Ben Jonson. However, I have not the time to prove this definitely for you but I know the man who can do it—he is Dr. Paul Wislicenus of Darmstadt. Dr. Wislicenus is an art critic of the first rank in Europe. In addition to this, he is, absolutely, the greatest Shakespeare Scholar we have in this country. He has done extensive research work on other Shakespeare matters, notably the Shakespeare Death Mask. You may put yourself unreservedly in his hands and rely upon what he says.

"This painting is of the greatest historical interest. If you would care to sell it, I am sure, the KAISER FRIEDRICH'S MUSEUM would be anxious to procure it'.

"I thereupon thanked Dr. von Bode, and took the

AN AUTHENTICATED CONTEMPORARY  
painting to Darmstadt, to Dr. Paul Wislicenus. The  
result of his work you have read.

(Signed) NEVILLE DE HEYMAN."

Sworn to before me this  
15th day of April, 1932.

(Signed)

ALVEY A. MARQUAND,  
*Notary Public.*

[SEAL]

Dr. Wislicenus spent months at research work on the painting, consulted with many of the greatest experts in Europe, and wrote a report, establishing the Painter, and authenticating the subjects—definitely proving that Mr. de Heyman had the finest portrait of Shakespeare in existence, painted from life.

We shall quote from the Wislicenus report:

## CHAPTER ELEVEN

### THE WISLICENUS REPORT

“**A** NEWLY discovered portrait of Shakespeare! Add to that—the most charming portrait that ever was painted from the living poet. There is something electric in the bare thought!

“Let us regard this wonderful head. The face is delicately chiselled, the nose is noble, the forehead intellectual. Nervous, passionate and self confident are these features—the bold mouth is energetic and yet dreamy, the chin is virile. The entire head is interesting, youthfully strong and yet mature—a grand, a striking personality.

“The poet is playing chess with Ben Jonson who, taken aback by his opponent’s move, raises his right hand. Here also we have an excellently painted head; in every detail the reverse of the other—coarse and unbeautiful, but not insignificant, almost a little caricatured. Such is the subject of the picture.

“The painting was brought to me, for consideration, by Mr. Neville de Heyman of Brooklyn, New York.

“The picture is  $30\frac{3}{4}$  inches high and 38 inches wide. It is painted on glue-sized linen, which was stretched over a frame, and it was originally in a large gilt frame. It is old, full of slits and cracks, but it is still fresh and beautiful in coloring. The linen, in the course of time, has been drawn over a double foundation and, by means of paper stuck round the edges, stretched over the frame. At the upper edge, a strip,  $\frac{3}{4}$  inch wide, has been laid on, and renewed, while, six inches above the lower edge, a bend or seam indicates a lengthening of the picture, doubtless the work of the painter himself. The picture shows the hand of a Master, at the turn of the XVI–XVII. century. The style of painting betrays the Titian-School, then already approaching the Rococo. The composition is that of the Netherlands.

“Shakespeare’s right hand was injured by spirit, in the process of restoration; Ben Jonson’s two hands have suffered similarly, while his hair has been marred by over painting. On the chess-board stand the men with which the two partners are playing. On the table behind the chess-board there lie a book, an ink-stand, and a sand container, also two pens. On the left of Ben Jonson we observe books, some of them bearing inscriptions on the back. The book on the

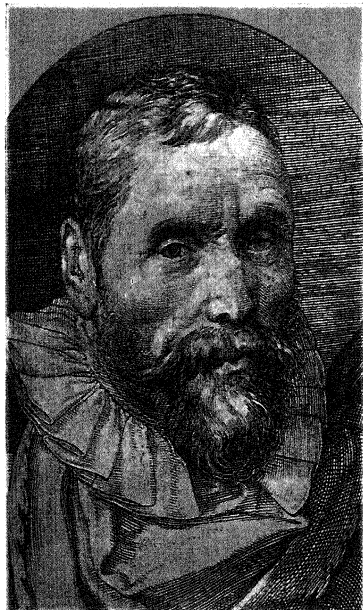
table has also a title. On the right, at the bottom of the picture, hangs a bright red shawl. On the right, at the top, there has been a pretty long inscription, of which, however, only traces now remain—the greater part has probably been washed off in the attempt to restore the picture; most likely this inscription gave the purport of the writing.

## CHAPTER TWELVE

### THE PAINTER

THE picture is obviously the work of a Dutchman. The influence of Titian and his School—for instance, that of Parmeggiano—in the Netherlands, is well known. Everyone who could possibly do so, went to study in Italy; many remained there. The fine flower of Dutch art—Rubens, Rembrandt, van Dyck—is not conceivable without the influence of Titian and Correggio. The distinct influence of Titian's manner upon the picture renders it impossible for us to go astray in determining the land of its production. The painter can also be recognized with the help of the signature, still remaining at the beginning of the washed off inscription at the top on the right, which I reproduce in photograph. It is that of Karel van Mander, who may be called one of the fathers of the later Netherlands School.

“Karel van Mander, born 1548 at Meulebeecke, near Courtrai in Flanders, was descended from a noble family, who lived in the country. Devoted to painting and poetry from an early age, he became the



KAREL VAN MANDER  
THE PAINTER OF THE PORTRAIT





pupil of Lucas de Heere, and went later to Italy, where he studied, principally at Rome, from 1573 to 1577.

"In 1583, van Mander, together with Cornelis, founded a Painting Academy, his most famous pupil being Franz Hals. Later he moved to Amsterdam, where he became Principal of an Academy for Poetry.

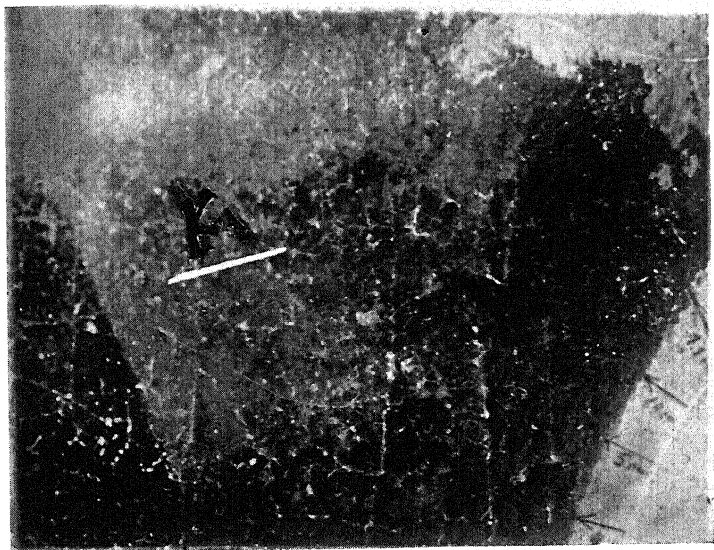
"Karel van Mander died in the year 1606 at Amsterdam.

"This man was the painter of our picture. He painted others like it, for example, the strikingly beautiful 'Ecce Homo' in the Liebfrauen-Hospital at Ypern (Belgium), and 'Jacob and Rachel', in the possession of Mr. Gonnet, the Keeper of the Archives at Haarlem (Holland). On this picture exactly the same hands are painted as on our picture; particularly similar are the right hands of Shakespeare and of Jacob and the raised hands of Ben Jonson and the Shepherd. There is also much similarity in the heads, figures, etc. The bright-red coats and cloaks, the flesh colours, backgrounds, etc., are all painted with the same colours, and with the same masterly technique—easily mistaken for that of Caravaggio.

"Van Mander was not always the same. He passed through powerful changes. In his youth he painted

after the style of his teacher, Lucas de Heere; later he was influenced—to his disadvantage—by less distinguished Masters. Not until his mature period did he completely go over to the Titian School, with which he probably became acquainted through Sophonisbe Anguisciola, the amiable artist whom van Dyck visited in her 96th year at Genoa. On her chessplayers picture (the girls playing are her sisters) the vanquished player raises her hand in exactly the same manner as does our Ben Jonson, so that it may even have served the Dutchman as a pattern.

“Karel van Mander combined with great ability, great weakness. This is often the case with painters of the highest rank. At times, in the same picture, his drawing would be excellent, at times, downright bad. In our picture such incongruities are to be found, they make us wonder. Is this awkwardness, or is it a trick? How excellent is Shakespeare’s left hand and how badly drawn the right! It may be that he intended thereby to give drastic expression to Shakespeare’s move which checkmated his opponent’s king, and in like manner to visualise Ben Jonson’s grasping movement with the left hand. The figures also are out of drawing—particularly so is Shakespeare’s left arm—as well as the heads, these probably intentionally. Ben



KAREL VAN MANDER'S SIGNATURE  
ON THE PAINTING

**K, K, K, K, K,**

KAREL VAN MANDER'S USUAL SIGNATURE





JACOB & RACHEL  
BY KAREL VAN MANDER



Jonson is somewhat caricatured, while Shakespeare, with his fine pose of the head, is represented as remarkably trim and handsome, as I shall show later on.

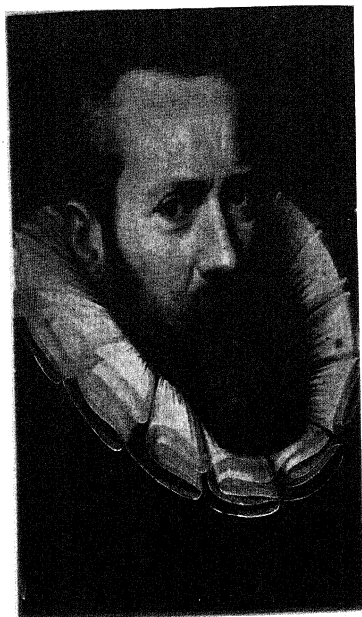
“Our picture belongs to van Mander’s best period; it must be counted as one of his masterpieces. True, it is not mentioned in his biographies, but this fact is easily explained. Probably painted in England, and even should it owe its origin to Holland, without doubt it was sent across soon after, and thus remained unknown to the Dutch biographer who, furthermore, did not include all van Mander’s pictures in his account of his life. That van Mander should have painted the two dramatists, is not remarkable. Was he not himself a dramatist? And, in Holland, they were interested in the English theatre. One of van Mander’s patrons, Canon Jan de Witt, at Amsterdam, who gave an eloquent address in praise of the ‘Schilderboek’, was frequently in his company about 1602–1603. From him, we have an interesting sketch of the Swan Theatre in London, which was situated near Shakespeare’s Theatre, and was one of the largest in London, being in reference to Shakespeare’s company.

“In 1603, when Queen Elizabeth died, and the theatres were closed in March, remaining closed the

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whole year on account of plague, many companies of players sought a living abroad. Shakespeare and Ben Jonson may then have been in Holland, or van Mander may have been in London. We cannot know for certain, but either hypothesis is probable, owing to the lively intercourse between the two countries at that time. We know that English players travelled through the Netherlands and through Germany, and that van Mander had an uncle in London, one Francois van Mander, who lies buried there; he even painted a beautiful epitaph for him (*Schilderboek*, Amsterdam, 1618. *Biography*, page 7).





PORTRAIT OF MAN  
BY KAREL VAN MANDER



## CHAPTER THIRTEEN

### THE SPIRIT OF THE PICTURE

‘THIS master suits the spirit of our picture excellently well. He himself was a writer, the picture plainly portrays two writers. On the table, as before mentioned, there stands an inkwell beside a book. On the book is a sand container; in the inkstand one quill-pen is sticking, on the book lies a second quill. To the left are books, some bearing titles. That we have here two *writers* is proved by the two pens. They are playing chess with one another, and in accordance with our general rules. The chess-men are those in use in Holland at that time, 1603. They are perhaps, intentionally, not quite easy to distinguish. The chess-board has apparently 8 x 10 rows; but let us make no mistake. The two superfluous rows are not divided into squares, they are for the men taken in the game. Ben Jonson has taken three pawns, one rook, one Bishop, and one knight, or Shakespeare has advanced them to him. Shakespeare has only taken one knight, and yet he is the winner. He is just putting the knight on square Q. R. (5) and Jonson is checkmated.

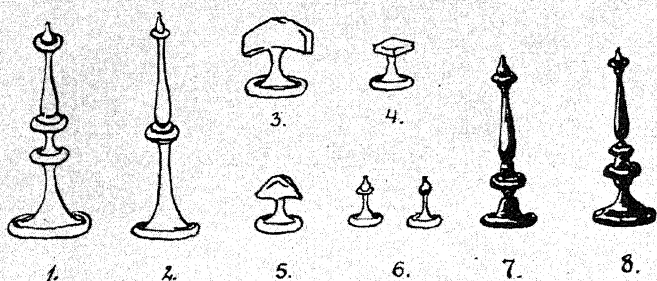
"We have here a symbolic, not actual game. Van Mander was not only painter, he was also poet; painter and poet in one. Not that he painted one day, made poetry the next; he painted and made poetry together. In his poetry he described everything pictorially. He always had a story to tell; his pictures, full of life, ever had a poetical motive. In a word, van Mander painted not only for the eye, but also for the mind; he speaks to us in his pictures. For this reason, like all of his time, he loved symbolism. Think of all those symbols, so cherished by the church and by religion, the fervour with which they were presented, the faith in their reality.

"Symbols were as common in those days as commercial business machines are today. Van Mander himself wrote about them. In a book of three volumes and 147 parts called 'Uitbeeldinge der Figuren'—'Interpretation of the Figures'—he gave the meaning of the more important symbolical figures, as they were generally found in the pictures of his time and earlier.

"But this picture of ours is a *playful* allegory as we shall see, and this style suits van Mander excellently; he was a jester, a large hearted, merry soul, a real Netherlander; cheerful, witty, lively, intelligent, natural and—with all his self-confidence—modest.



THE CHESS BOARD IN THE PAINTING



*The Chess Men.*

1. The white King. 2. The white Queen. 3. Knight. 4. Castle 5. Bis.  
hop. 6. Pawns 7. the black King. 8. the black Queen.

THE CHESS MEN IN USE IN HOLLAND IN 1603



He practised his art through inner impulse, and his intentions were as honest as his ability was great. Chess-players were much painted in those days, particularly in Italy and in the Netherlands. The Venetian pictures in the Kaiser Friedrich Museum at Berlin are well known; I have mentioned the one by Anguisciola; Lucas van Leyden also painted a chess picture. Our picture signifies the battle between two distinguished writers; either a pen-battle is meant, or a battle of wits and words, which was then quite the order of the day between Shakespeare and Ben Jonson. A conflict, such as is indicated by the two pens, actually took place at that time, and it is quite evident that our picture refers to that event. This is the so-called 'Stage-Quarrel', in which Shakespeare took part in a manner that was detrimental to Ben Jonson.

## CHAPTER FOURTEEN

### EXAMINATION OF THE PICTURE

“WE have now to examine the picture itself. Are these figures really Shakespeare and Ben Jonson? And does the picture refer to the quarrel described above? We must prove our argument scientifically, for in such matters one must not be led by supposition or fancy, nor yet by sentiment. We must follow up our proofs until the case is so clear that it could not be otherwise, for that is science. We only *know* what critical examination proves *cannot* be different.

“First of all we have to look at the inscriptions on the books in front of, and behind Ben Jonson. Do they refer to the ‘Stage Quarrel’? Do they refer to Shakespeare and Ben Jonson? What are these inscriptions? Are they easy or difficult to read—and with certainty? And, if they can be read, what is their import? These now are the questions which must be solved and answered. And we must examine them with the help of scientific photography.

“First a word as to how we are to explain the pres-





INSCRIPTION "NOSTRA" IN THE PAINTING



INSCRIPTION "MONSTRU" IN THE PAINTING



ence of these inscriptions: Painters often paint caricatures, or even artistically perfect figures, in some act which may be drastically or humorously expressed, and which is explained either in itself, or by words painted in as part of the picture. We find such on our painting. Van Mander has given us a clue to his figures by the inscription, one of which is in the middle of the picture, three more being behind Ben Jonson, where a number of books stand slantingly on a book-shelf. Genuine book titles they are not; for such they are too carelessly reproduced; also most of them are crooked and inclining—not to the right, but to the left. The excellent photographs of these inscriptions I owe to the help of Professor Fritz Schmidt of Karlsruhe and Heidelberg, who obtained them by a scientific process of light colouring the background, and enlarging and intensifying the negatives.

“The top inscription seems to announce a work by Nostradamus, who lived in France from 1503 till 1556, and was an adept in keeping the world breathless with his prophecies. Only *Nostrad* is given, but *amus* is not far to seek, and was very suggestive for Shakespeare’s contemporaries. Nostradamus was a swindler, who called himself thus after Notre Dame—the Virgin Mary. He was an oriental physician

who had travelled to France. His son, who continued his business, for a time was tremendously admired, but, finally, he was ignominiously exposed. This exposure was recent and had made much talk in Europe. It fitted the 'Stage Quarrel' and the 'untrussing of the humorous poet', Ben Jonson. But this Nostrad hides another word or rather two words. It can be read in two other ways, and is intentionally indistinct, in order to propound a riddle to the spectator, the solution of which refers in part to Shakespeare, in part to Ben Jonson. The D is so formed that it can also be read as S. The word would then be *Nostras*, and this also fits the times, and specially Shakespeare and Ben Jonson. *Nostras* means *our*, and Shakespeare was generally called 'our Shakespeare' by his contemporaries—a fact of which there are many proofs; even after Ben Jonson's death, for a considerable time his friends still spoke of Shakespeare thus, and by the Latin term, *Nostras*.

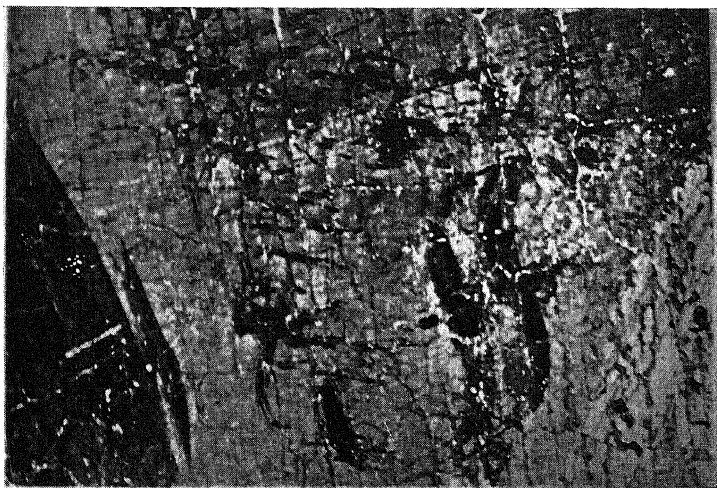
"Ben Jonson uses it in his *Discoveries*; the heading to note 71 runs '*De Shakespeare nostrat: Augustus in Hat* that is '*De Shakespeare nostrati, Augustus in Haterium*'. *Nostrati* is the ablative of *Nostras* and thus Shakespeare is here called *Nostras*. Now, if we read the inscription behind Ben Jonson as *Nostras*, we

find Shakespeare designated by it. *Nostradamus* is Ben Jonson and so we find the two opposed to one another, in one and the same word. But the inscription is capable of a third explanation, and this, a witty one. If we look at the photograph carefully, we find that the second letter may be an *o* or an *n* or even *on*—it actually is both. The initial letter, on careful examination, proves to be an *N* of peculiar shape. In front of it there is a snout which is not found on the *N*s in print or script. Even in the first edition of van Mander's *Schilderboek* (1604) the *N*s have a different shape, and this shape is found in all the Netherland or English prints with Gothic characters, of the whole period. Our initial letter has little resemblance to those *N*s.

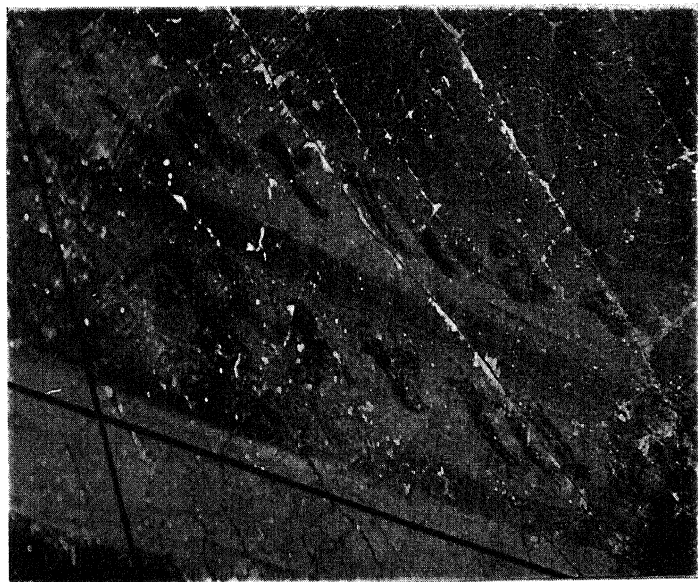
“Van Mander did not want to make his *N* quite distinctly an *M*, otherwise he would have painted the snout rather further away, and more accurately. But he probably wished it to be read both ways. If we read it as *M*, and read *on* after it, we get *Monstr* and the following indistinct letters are easily taken for *um* which gives *Monstrum*. And Monster is a word much used by the writers of the period, and particularly by Ben Jonson, who was so liberal with it that we come across it only too often in his plays. Ben Jonson used

the word so much because he was a Monster himself, and was counted as such, being often teased about his vast and unbeautiful appearance. The references to his appearance in '*Satiromastix*' are indeed pretty plain. And the shape in which van Mander painted our Ben Jonson (particularly the head) is monstrous enough to illustrate the joke. The shortened nose and the scorbutic, apoplectic face, opposed to the handsome and interesting head of Shakespeare, give good reason for taking the reading of the inscription as *Monstrum*.

"This is further evidenced by the inscription on the book beside the inkstand in front of Ben Jonson. While the inscriptions behind him were more Gothic in form, that in front of him is in Latin characters, such as were used in print at that time. In Shakespeare's youth Gothic letters were used in England in print; in his later years, however, Latin characters were exclusively used, while the Gothic ones remained longer in use in the Netherlands. This second inscription reads '*Staff*' and before that there is '*Fal*' (Falstaff) to be added. Here then we have Ben Jonson compared with the fat knight, by a supplement to the word *Monstrum*, in the direction of which, through his body, the second word begins.



INSCRIPTION "STAFF" IN THE PAINTING



INSCRIPTION "PARNAS" IN THE PAINTING





Maer so dies  
n vnf honder  
die hy cyschte  
hy raedt wat  
aen den kee

M. Monstrum ad  
P. Parmas P.R.G.

die in Print  
ouen de Plas  
Den keeser  
Apelle con l  
Alessandro

staff Falstaff



That he was a kind of Falstaff is clear from a number of circumstances. He speaks in the '*Conversations*' of his '*mountain-belly*'.

"The other two inscriptions behind Ben Jonson appear to repeat one and the same word. They also are on book-backs, and also slant towards the left like the first one. On the second, the initial letter is indistinct; it seems, however, to have been a *P* and the third one is the same. The second word would then be Parmas; the third, however, Parma. But now we must note that the m in the second word is really an *n*, to which the third stroke has been added later, very lightly and much too close up. The second inscription thus reads Parnas, which we have to complete with sus—Parnassus.

"This second inscription refers again to Ben Jonson. In English literature poets were generally called Parnassus.

"The four humorous inscriptions on the picture thus support very strongly the assumption that here we have to do with Shakespeare and Ben Jonson.

## CHAPTER FIFTEEN

### BEN JONSON

“LET us compare this Ben Jonson with the existing portraits of the poet. We may use for this purpose the Honthorst Portrait, in the possession of Mr. Burdett-Coutts, painted from life by Honthorst, and the painting in the Bodleian Library in Oxford. The Oliver Miniature was very much beautified, and is of very little use for us. The Honthorst picture and the Oliver Miniature agree so much that the connection between them is obvious. Honthorst used the Oliver Miniature while he was painting in order to idealise the poet’s head as much as possible.

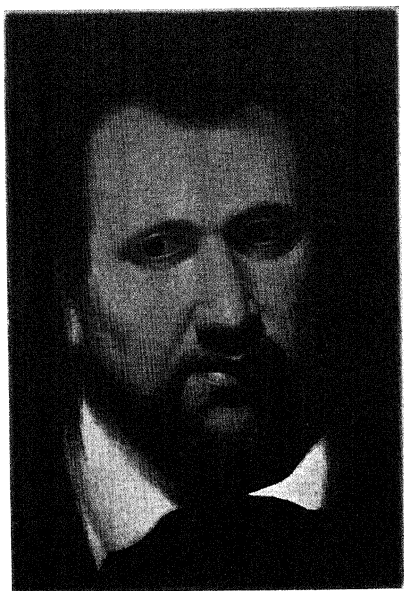
“Professor Gollancz, Secretary of the British Academy in London, admits that Ben Jonson’s appearance agrees absolutely with its presentment in our picture, except that here he is slightly caricatured, particularly through the shortening of the nose. Forehead, cheeks, mouth, beard, and chin are all correct, and, in addition, the similarity in the ears, and in the cut of the hair round the face is striking.

“I would call special attention to the ‘toupet’ over



THE OLIVER MINIATURE OF BEN JONSON

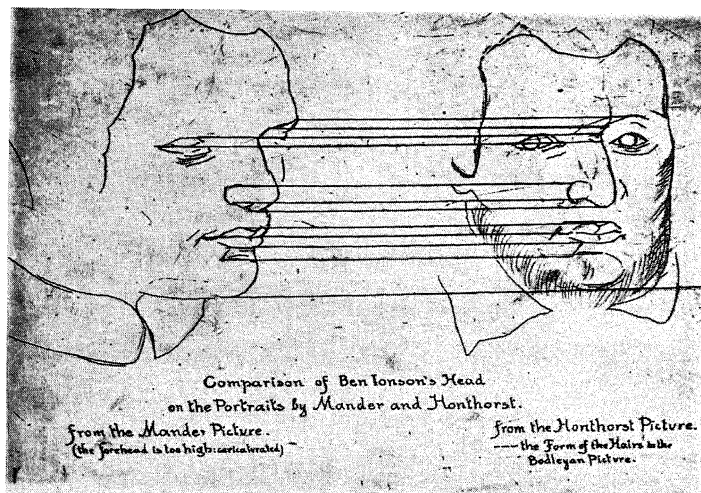




THE HONTHORST PORTRAIT OF BEN JONSON







MECHANICAL COMPARISON OF THE  
HONTHORST AND VAN MANDER PORTRAITS  
OF BEN JONSON  
MADE BY DR. PAUL WISLICENUS



the forehead, and I would ask the reader to look at the drawing-plate in which, by means of horizontal lines, the head of Ben Jonson by van Mander is compared with that by Honthorst.

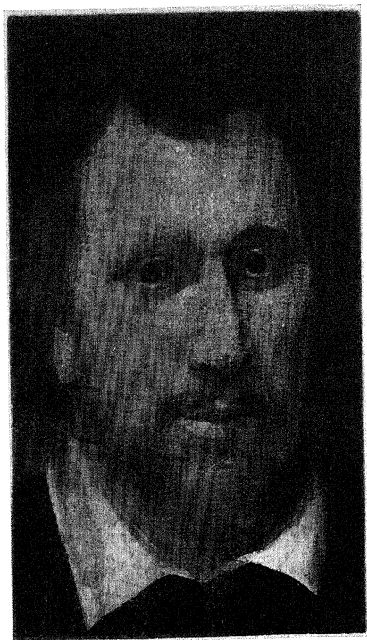
“Here we have a comparison, mechanically made, between the two likenesses, in which we find that the principal lines and measurements coincide exactly. We find that the contour of the lines of the hair have a remarkable agreement, giving us a definite assurance, even if we had no other proof, that both pictures are of the same person. But we have yet another stronger link to our chain.

“The Bodleian Portrait of Ben Jonson, which hangs in the Bodleian Library in Oxford, was the only one in existence, until now, which shows the writer most nearly as he was.

“It is of primary importance to us because of its striking likeness to the chessplayer in our picture. Although our picture is slightly caricatured, it is at once evident to the eye that the two pictures represent one and the same person.

“That Ben Jonson should have allowed van Mander to paint him thus need not surprise us. In the first place van Mander may have painted from sketches, so that the poet never saw the picture; but it is more

probable that he knew of it, and was not disturbed thereby. We have these facts to remember: Shakespeare was thirty-eight years old, and had attained the height of his fame. The love and admiration with which he was regarded were universal. Ben Jonson, on the other hand, was only twenty-nine, he had a wild youth behind him, he felt his own strong powers of mind and had tried to force himself to the front; he had been repulsed and had been vanquished in the 'Stage Quarrel', and, in addition, he had had to submit, before the public, to a successful persiflage by Shakespeare of his classic inclinations. It is therefore very natural that he, with his passionate ambitions, should have found the honor of being painted with Shakespeare desirable, and that he should not be too sensitive to the caricaturing nature of the treatment; the more so, as he appeared thereby as the modest one, retiring behind the blaze of Shakespeare's star. Had he not himself in the *Poetaster*, placed Shakespeare in the supreme position of Virgil, beside himself as Horace, and there paid homage to him and his popularity? Ben Jonson would not have been the clever and adroit person that he was, if he had declined any representation of himself with the greatest Genius of his time.



THE BODLEIAN PORTRAIT  
OF BEN JONSON



## CHAPTER SIXTEEN

### THE SHAKESPEARE HEAD

“FOR our examination here, we need the death-mask, the genuineness of which I have already clearly and irrefutably proven in my book *Nachweise zu Shakespeare's Totenmaske*, Jena, Diederichs, 1913.

“The likeness between the two heads is remarkable. In both the nose is the same, with this difference that that of the corpse is naturally slightly depressed through the weight of the plaster, thereby becoming a trifle more pointed. The nostrils are also somewhat sunken, and the whole thing has the rigidity of death. But it is exactly the same nose; the bone is the same, the bridge the same and the same are the eye-brows, the forehead, the shape of the head, even the eyes themselves. It is impossible that two heads to this extent identical, should not belong to one and the same person.

“But now we are faced by another mystery which forces us to still more careful thought and more minute investigation. I have drawn the lines of the

Shakespeare head in red over the lines of the death-mask. They are traced with the aid of a piece of gelatine glass. Here we see that the agreement between the heads is confined to the upper thirds of the face, while the lower part—the mouth and chin—are different on picture and mask. But from the disagreement of one-third of the whole, we must not conclude that these heads belonged to two different persons—that is still impossible. The painter must have had some reason for departing from the lines of the upper part of the face. We see that, in the picture, the chin is more receding, the line of the jaw bone is lower, and above all, to the left of the chin, the right side of the face, which, in the continuation of the right cheek over the chin should have been visible, is absent. From these details it becomes plain that Karel van Mander, in painting the lower part of the face, had the poet almost in profile before him; while the upper two-thirds are three-quarters full face. This is not accidental. There is an artistic purpose in the action.

“If we think of instantaneous photographs, we shall call to mind that they are extraordinarily rigid and expressionless, for of course, in one instant of time there is no movement. The human eye, how-





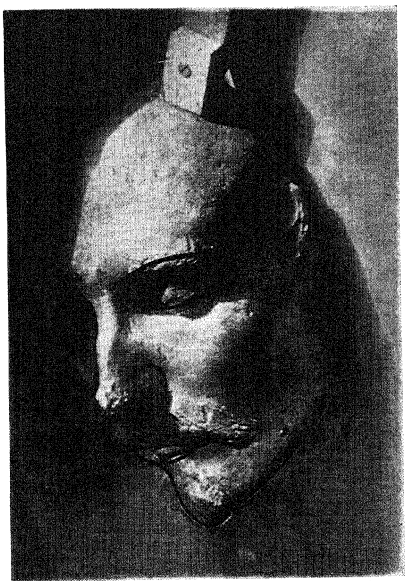
THE SHAKESPEARE HEAD  
IN THE PAINTING





THE SHAKESPEARE DEATH MASK





THE SHAKESPEARE DEATH MASK  
WITH LINES OF VAN MANDER'S PAINTING  
DRAWN ON BY DR. PAUL WISLICENUS



ever, does not take in every movement in single instants; it remembers a succession of movements. And that is how the painter works.

"Take, for example, Raphael's Sixtine Madonna. In the background, is the sky filled with angels; out of it, floating on the clouds, comes the Madonna, bringing the Infant Jesus into the world. Her gown waves round her feet. Saint Barbara kneels humbly before her, and the holy Sixtus, who is to be her guide, points the way with his hand. The boundaries of the world are suggested by curtains drawn back on either side, and on its threshold, two advancing angels gaze expectantly. Thus, this picture includes a succession of different moments—more—in each of its details, many movements are expressed. This is particularly noticeable in the feet of the Virgin, which could not possibly look like this in an instantaneous photograph, and also in the waving gown, which contains a multitude of movements.

"It is just the same with our picture. When two persons are playing chess, an instantaneous photograph will not reproduce their movements in this live manner; and van Mander, who intentionally painted Shakespeare's right hand out of drawing, to give drastic expression to the move of his knight, also

represented his head in two positions to give the idea of his glance, as he put his man in position. Below, the face is almost in profile; in the middle, and at the top, it is three-quarters full face. By this means the head gains movement, and is extraordinarily natural and charming. To this artifice a second is added. In order to prevent the discrepancy between the positions of the upper and lower parts of the face from being too palpable he has given Shakespeare a large hat (while Ben Jonson has none) in order to throw a shade over half the forehead, the right eye, and the right cheek. By this means the lighted parts of the face are so much like a profile, that they fit perfectly to the lower third part of the face and we obtain a clever combination of profile and three-quarter face in one head. The subtlety of the painter is quite admirable. The eyes of course correspond to the three-quarters position, while the 'profile' is only perceptible on the boundary between light and shade.

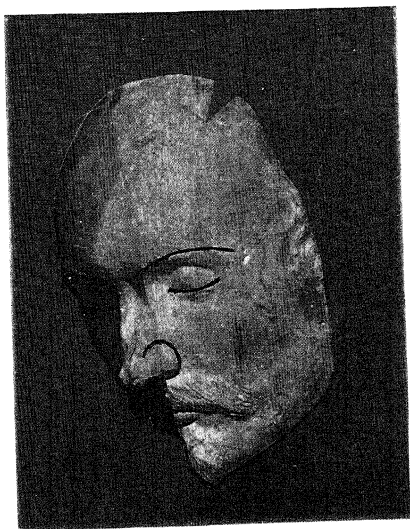
"We now turn to the death mask, photographed in profile. Here we have the lower third of the face exactly as it is on the picture. The dead mouth is somewhat sunken, and we must not overlook the fact that the right half of the moustache still belongs to the three-quarter position, and therefore juts out be-





COMBINED SHAKESPEARE DEATH MASK  
MADE BY DR. PAUL WISLICENUS





COMBINED SHAKESPEARE DEATH MASK  
WITH LINES OF VAN MANDER'S PAINTING  
DRAWN ON BY DR. PAUL WISLICENUS



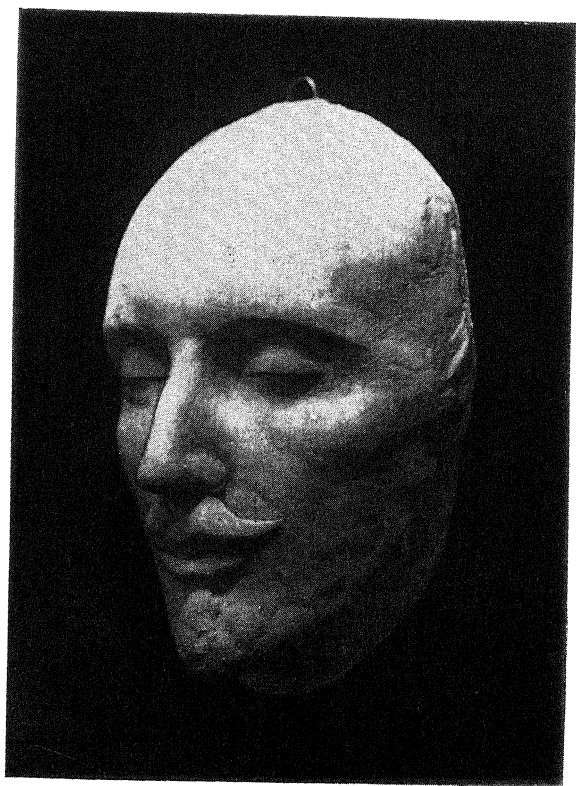
neath the nose far to the left. We now cut off this lower third of the profile and stick it on the half side at the chin. So we get a combined death mask of two-thirds half side above, and one-third profile below. On this picture we draw the outlines of the Shakespeare head of our picture. We find that the head from top to bottom agrees absolutely with the mask.

“Now we make another experiment. From the three-quarter face photograph of death mask, we cut off the left half, and from that of the mask in profile we cut off the right half. We then stick the two together. The result again shows the exactitude with which van Mander painted, to be astonishing. The difference is only in age, Shakespeare being thirty-eight in the picture and fifty-two in the mask—further on in life. For the rest, it is, *in the contours*, precisely the same head.

“But there is still a point to be considered. Within these contours there lie spaces, and if we are to bring our examination to a successful conclusion, we must prove that these spaces are identical. This is of course a difficult task and demands a certain amount of care and attention. On the picture we find bright and dark places which, in painting, are called ‘lights and

shades'. The 'lights' are those spots on which the sun shines.

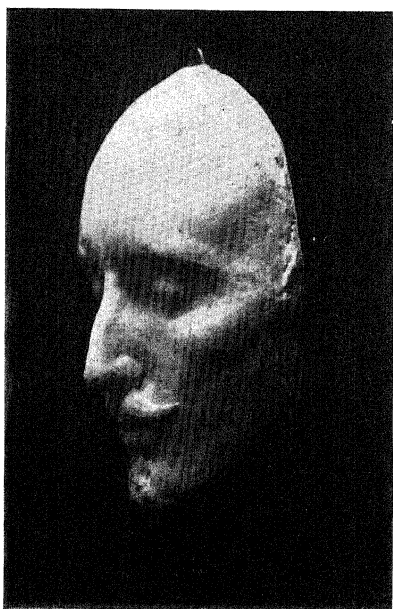
"But there is still a third kind of space to be considered, if we are not to go astray. Let us look at this Shakespeare head! The light falls from the left; the sunlight touches Ben Jonson's face in passing, and falls full on Shakespeare's. In this way the bridge of the nose is in high light. The right side of the face would be the same, were it not for the shade thrown by the large hat. But the nose has a rather heavy shadow which we could not expect to find with light in front. Further, a shadow is drawn from the middle of the nose obliquely downwards into the cheek. Again—beneath the eye we find a narrow shadow which also falls obliquely downwards the cheek, and the cheek itself is rather heavily shaded. These shadings have nothing to do with actual shadows; they must be otherwise explained. True, there are quite light shadings on the nose and lower part of the cheek, but these cannot sufficiently explain the dark tones. Rather, we are faced here by a peculiarity which in painting is called 'local color'. This is the coloring of the skin and other parts, apart from light and shade. On Ben Jonson's face the red coloring of the skin is plain to be seen. On Shakespeare's it is



SHAKESPEARE DEATH MASK  
FILLED IN BY DR. PAUL WISLICENUS







SHAKESPEARE DEATH MASK  
HUNG FOR LIGHT AND SHADE  
BY DR. PAUL WISLICENUS



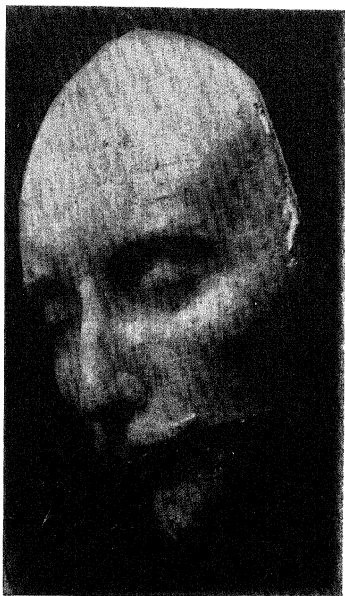
paler, but here too the nose is a little more red than the forehead, and also the cheeks are a natural red. But in the photograph this red becomes shadow—thus the dark shadow on the nose is explicable. The dark stripe from the middle of the nose downwards towards the cheek, and the narrow dark stripe from the eye downwards, are similarly, no shadows, but reddened parts of the skin. We must therefore take this local color into consideration in examining the lights and shades of the head, and for this purpose we must make the following experiment.

“We take a cast of the death mask, and slightly fill out the eye sockets; make the nose, particularly the nostrils, a trifle more perfect; the tip of the nose, which, as stated before, had become pointed from the weight of the plaster, we round again; also the cheeks and, more especially, the mouth, which must be pretty considerably raised in order to restore, as far as possible, the finely arched lips of the poet. The reader will not take it amiss that by such means we are *not in a position* to reproduce—even in the faintest degree—the spiritual expression of the death mask or of *van Mander’s picture*. All we aim at is an absolutely *mechanical operation without reference to expression*. This is understood, and it is enough for our

purpose, which is a *mechanical* proof of identity. The *spiritual* identity of van Mander's head must long ago have been apparent to every soul-understanding eye.

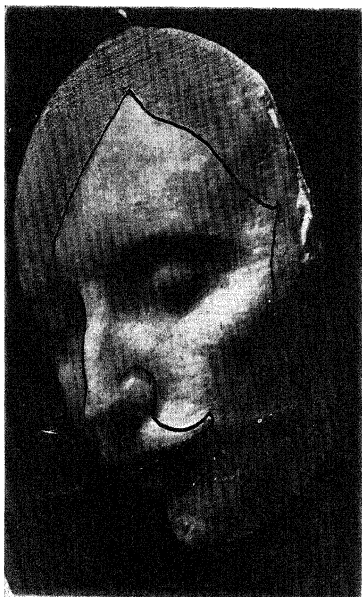
"Having now, in this manner, awakened the head to new life, we paint in the local color in accordance with van Mander's picture, ignoring the lights and shades. The nose must be slightly reddened, also the stripe leading towards the cheek, while the narrow stripe from the eye downwards must not be forgotten, nor yet the cheek itself. The lips attain their natural red; the beard, eyebrows and hair are painted brown. Here we have Shakespeare's head in its natural colors. We can now place a hat on it, which shades the right side of the face, and we let the light fall upon it full in front and—this is to be noted—from the top, for van Mander painted his poets in a room with its window high up near the ceiling.

"In this way we have such a complete agreement between van Mander's picture and Shakespeare's genuine death-mask that the fact of van Mander's having painted the poet from the life, either in Holland or in England—probably the latter—is proved beyond the possibility of a doubt. In these facts lies the incontrovertible, scientific proof.



SHAKESPEARE DEATH MASK  
WITH LIGHTS AND SHADES OF LOCAL COLOR  
PAINTED IN BY DR. PAUL WISLICENUS





SHAKESPEARE DEATH MASK  
WITH LINES DRAWN IN AND HUNG TO SHOW  
AGREEMENT WITH VAN MANDER'S PAINTING  
BY DR. PAUL WISLICENUS





## PORTRAIT OF SHAKESPEARE

“The picture actually represents Shakespeare and Ben Jonson engaged in a symbolic game of chess, in which Ben Jonson is checkmated by Shakespeare. As proved by the inscriptions on the picture, the game refers to the ‘Stage Quarrel’ and consequently to *Troilus and Cressida*.

*“The picture, moreover, is the finest portrait of Shakespeare painted from the life, which has come down to us uninjured.*

## CHAPTER SEVENTEEN

### VERDICT

“THE results of the examination may now be summarised in the following manner.

“The picture is painted by Karel van Mander, the father of the second renaissance of Dutch art, who, in his later years, went over to the Titian school and thereafter painted exactly in the style of this picture.

“The two chess-players are Ben Jonson and William Shakespeare, the former being proved by the extraordinary similarity between this head of Ben Jonson and the Bodleian portrait of the poet; whilst Shakespeare’s identity is assured by the precise agreement between his head here and the well known death-mask. Both heads have certain characteristics peculiar to van Mander.

“Ben Jonson is somewhat caricatured, as Professor Gollancz, Secretary of the British Academy at London, agrees. Whilst Honthorst’s picture idealises the poet; van Mander’s makes him uglier than he probably was.

“With Shakespeare it is otherwise. Without being

idealised, the portrait has obtained, through a stragem of the painter's, the appearance of movement. This results from the fact that the artist has painted the upper two-thirds of the face in three-quarter position, and the lower part nearly in profile, which gives the spectator the impression that the poet is in the act of turning. This impression is strengthened through the shading of the right half of the face by the hat, in consequence of which the lighted part of the face, taken alone, is almost like a profile.

"That this head is identical with the death-mask, is not only proved by the exact agreement of the contours, but also by the similarity of the surfaces presented to one gaze. The death-mask, transformed to life by scientific processes, and given the colors of the living model, shows (lighted in the same manner as the head in the picture) exactly the same lights and shades, although the transformation was a purely mechanical one.

"The inscriptions behind and before Ben Jonson are humorously indicated. They refer to the 'Stage Quarrel' and to Ben Jonson's pushfulness, as well as to his large, ungainly appearance.

"The game is a symbolic one, and has reference to the war between the two writers.

“Our picture refers to this literary battle, and Karel van Mander—like everyone else, with a few insignificant exceptions—was on Shakespeare’s side. He had, it is certain, connections with England, and will probably have been there; but he may also have painted the picture in Holland. It dates from 1602 or 1603, shortly after the literary quarrel.

“His Excellency, Dr. Wilhelm von Bode, Chief Director of the Berlin Museum, also attributes the picture to this time and also is of the opinion that it must have been painted from life.

“Dr. von Gronau, Director of the Museum in Cassel, places it in this time also.

“Interesting opinions have been also expressed by Professor Chatain of New York, who specially remarks that it must have been painted from the life; by the eminent antiquarian of London—van Straeten, Esq., who judged it as a Dutch picture of the period of 1600; and above all by the celebrated Shakespeare Scholar, Sidney Lee, who was struck by the great resemblance to the Chandos Portrait in the National Portrait Gallery.

(Signed) DR. PAUL WISLICENUS.”

Darmstadt, February 11, 1914.

Businessregister No. 7100.

PORTRAIT OF SHAKESPEARE

“That Professor Dr. Paul Wislicenus, residing at Darmstadt, known as a person of professional ability, has signed his own name, is hereby officially attested. Darmstadt, February 11, 1914.

(Signed) OTTO HALLWACHS,  
*Notary, Justice of Peace.*”

[SEAL]

## CHAPTER EIGHTEEN

### AN INTERIM

AFTER Dr. Wislicenus' report had reached him, Mr. Frank de Heyman was very happy. He had what he had sought—proofs of the authenticity of his picture, and the opinion of some of the leading critics and Shakespearean scholars in the world corroborating the findings of Dr. Wislicenus. But having these proofs in his hands also brought disadvantages. The fact that it had been pronounced genuine and priceless by these authorities made it impossible to keep the painting, as formerly, as an ornament in his home. Much publicity had been given to the fact that such a painting existed. Insurance Companies raised their rates, fearful of fire and theft. Nor were their fears without foundation.

Mr. Frank de Heyman resolved to move from his place of residence to a new locality where the picture might be better guarded. It happened that, when the painting was taken to Europe, in order that it might be handled with greater ease, it was taken from the frame. The frame had been left in a crate in which

it had been taken to one of the Art Experts in New York. After Mr. Neville de Heyman brought the canvas back from Europe it was not returned to the frame immediately, but was kept unframed until it might be sent back to New York for restoration work to be done on it—Dr. Wislicenus having had some of the old restoration paint removed so that he might study the original work of van Mander to better advantage. When Mr. de Heyman was moving, the unframed painting was sent in a private car to his new place of abode. The crate, with the old frame, which, to all appearances, still held the painting, was left to be transported with the rest of the furniture. The movers brought it out of the house and set it on the sidewalk while they went in for more furniture. When they returned with another load, the crate with the frame had disappeared, nor has it ever been found. Some one or some gang must have been waiting for a chance to steal the painting.

During the period of the World War there was not much time to devote to the picture. Other things of great moment demanded immediate attention. Mr. Frank de Heyman was in service, and during this interval the painting remained safely deposited with Syracuse and Carmer, Art Dealers and Experts in

restoration work in New York, for safe keeping and exhibition.

Since 1918, except at intervals where it has been on exhibition, and Mr. de Heyman has been very generous with his exhibitions—the picture has been shown at Wanamaker's, Columbia University, and other Galleries—it has been kept locked in a vault.

In November of 1930, the painting was exhibited at the Brooklyn Museum, and an illustrated lecture, showing the proof of its authenticity, was given. Reports of this exhibition and lecture in the newspapers revived interest in it. Since then, Mr. de Heyman has received many offers for it, and requests for exhibitions of the picture and the lecture have come to him from far and near.



## CHAPTER NINETEEN

### DR. MAXIMILLIAN TOCH

**X**-RAY and Micro-Chemical analysis now determine accurately the genuineness, the age, and the painter of a picture. Modern scientific experts, with laboratories specially equipped for making these tests, are replacing the older school of experts. Among the most prominent of these stands Dr. Maximillian Toch, of New York.

Dr. Maximillian Toch, Vice President and Chief Chemist of Toch Bros., Inc., and the Standard Varnish Works of New York—Manufacturers of Colors, Chemicals, and Varnishes, was born in New York, N. Y., in 1864, the son of Moses and Caroline Toch. He was educated at New York and Columbia Universities. He is a Chemical Engineer of International repute. He began lecturing on Organic Chemistry at Columbia University in 1905. Since then he has been Municipal Lecturer on Paint, College of the City of New York; Adjutant Professor of Industrial Chemistry, Cooper Union, New York, Honorary Professor Industrial Chemistry, University of Pekin (Pekin

Tech. College), Pekin, China; and is now Professor of Chemistry of Artistic Painting, National Academy of Design, New York. He was a member of the Eighth International Congress of Applied Chemistry (President of the section on Paints). He is a member of the London Chemical Society; Member of the American Association for the Advancement of Science; American Chemical Society; American Society Chemical Engineers; American Society of Testing Materials; and the Society of Chemical Industry of London.

In addition to his work as an Industrial Chemical Engineer, Dr. Toch has devoted many years of labor to the scientific aspect of artistic painting. Art has been his hobby. He is a Fellow of the Royal Photographic Society in London. He is now known as one of the great experts who can accurately determine the genuineness, the age, and the painter of a picture by Scientific methods. He has a private laboratory specially equipped for this work. He is called as an expert in many legal disputes. His opinions are of great value, as, being independently wealthy, it is known that his work in the field of Art is done without regard to financial remuneration.

Dr. Toch has written extensively about Paint and



DR. MAXIMILLIAN TOCH



Paintings. His works *Chemistry and Technology of Paints*—3rd edition; *How to Paint Permanent Pictures*; *Materials For Permanent Paintings*; *Protection and Decoration of Concrete*; *Paint, Paintings, and Restorations*;—are found in every up-to-date Library as standard reference books.

An article of Dr. Toch's published in March, 1931, stating that, among the twenty-seven pictures listed as Rembrandts in the Metropolitan Museum of New York, there was only one genuine original, created a furor.

Mr. de Heyman therefore felt that he should have Dr. Toch's opinion on his picture, in addition to that of Dr. Paul Wislicenus. Let us hear what Dr. Toch has to say about it. He says:

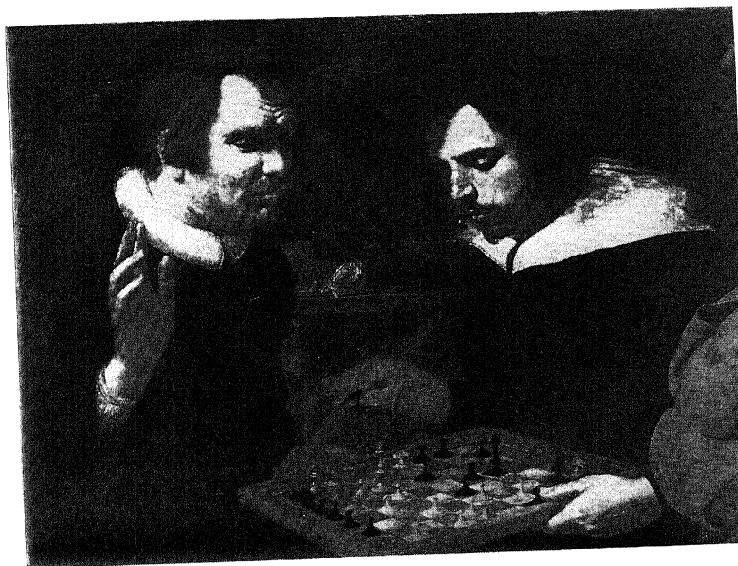
## CHAPTER TWENTY

### DR. MAXIMILLIAN TOCH'S REPORT

“THE painting—an unmistakable product of the New Netherlands School of Painting, showing the influence of Titian (1477-1576) and Correggio (1494-1534)—shows two men, in the garb of well-to-do or important men of that period, engaged in a game of chess.

“From the symbols in the painting—two quill pens, an inkstand, a sand container, and a book, with the letters ‘eff’ or ‘aff’ still remaining on it—on a stand behind the two men—it is quite evident that we have here the portraits of two writers of this period, who were either wealthy enough to have their portraits painted by an important artist, or of enough importance to warrant being used as the subjects of a picture by such an artist. The technique—style, composition, coloring and detail—is evidence positive that the painting is the work of an important master of this period.

“The painting as brought to me by Mr. de Heyman, showed that it had undergone several restora-



THE PAINTING  
AS FIRST PHOTOGRAPHED BY DR. TOCH





tions, in the course of which a great deal of the original master's work had been obliterated or covered.

"In order to study the original paint, and to eliminate all possibility of error in the study of the pigments used by the original painter, it was necessary that all of this restoration work should be removed, down to the original work of the artist, by an expert in the repair and restoration of Old Masters, so that I might be able to thoroughly examine the canvas, pigments, and brush strokes.

"Restoration on a painting in no way damages its value. No painting has come down to us from the Old Masters, since the time of Van Eyck (1367-1426), that has not shown the decomposition of age and the need of restoration.

"The more important and valuable a painting was held to be, the more carefully was it watched for signs of deterioration, and the more zealously was it kept in good condition by restoration work.

"In determining the age of any painting it is of primary importance to study the canvas upon which it is painted. Between the years 1600 and 1650, a flourishing period of the New Netherlands School of Painting, large single woven canvasses were not known. They came in later. Work on Mr. de Hey-

man's picture therefore began with a careful visual and X-ray examination of the canvas on which this picture is painted. The original canvas shows great age—it is very much rotted and decomposed.

“The X-ray shows that this canvas is composed of two smaller, hand woven, linen canvasses, sewn together—the sewing and the stitches being clearly visible. The canvas was not primed with White Lead, as later canvasses usually are, but was simply sized with glue. The paint of the picture was applied directly upon the glue sizing, giving indisputable proof that this picture was painted somewhere in the early 17th century, prior to the time of Rembrandt or Franz Hals.

“Having determined the age of the canvas, the next step was to determine the colors and pigments used. There are no bright colors used in this picture except in the shawl in the right hand side, which is a muddy Vermilion. Micro-chemical analysis proves that the pigments used in the painting of this picture were Black; Burnt Umber, Flake White—the only White known at that time—and Trieste Vermilion.

“There are no modern pigments and no bitumen used in the painting. All of the high lights in this picture are done in Flake White—all of which again



THE PAINTING  
AFTER ALL RESTORATION WORK HAD BEEN REMOVED  
PHOTOGRAPHED BY DR. TOCH





X-RAY PHOTOGRAPH 6A BY DR. TOCH  
SHOWS THAT THE CANVAS WAS NOT PRIMED WITH  
WHITE LEAD AS LATER CANVASES USUALLY ARE, BUT  
THAT THE ARTIST PAINTED DIRECTLY ON A  
GLUE-PRIMED CANVAS



Showing ↓ Seam between two Canvases



X-RAY PHOTOGRAPH 3A BY DR. TOCH  
SHOWING THE PIGMENTS ARE CRACKED DOWN TO THE CANVAS,  
WHICH IS A PRIMARY SIGN OF EXTREME AGE

THE WHITE STREAKS SHOW WHERE FLAKE WHITE HAS BEEN USED  
IN RESTORATION, PARTICULARLY IN THE RIGHT HAND PART, WHICH  
IS THE RED SHAWL IN THE PAINTING

THE LOWER THIRD, ABOVE SHAKESPEARE'S HAND, SHOWS WHERE  
THE TWO CANVASES WERE SEWN TOGETHER







X-RAY PHOTOGRAPH 4A BY DR. TOCH  
SHAKESPEARE'S HAT AND HEAD. SHOWS CLEARLY THE  
MARKS OF AGE AND THAT THERE IS NO PRIMARY PIG-  
MENTATION IN THE CANVAS AND THAT IT IS A  
HAND-WOVEN LINEN CANVAS





X-RAY PHOTOGRAPH 9A BY DR. TOCH  
BEN JONSON'S HEAD. SHOWS THAT RESTORATION WORK  
WAS DONE HUNDREDS OF YEARS AGO

PROVES POSITIVELY THE PICTURE WAS PAINTED PRIOR  
TO REMBRANDT OR FRANZ HALS, AND IS EVIDENCE  
BEYOND DISPUTE IT WAS PAINTED BETWEEN THE  
YEARS 1600 AND 1610



gives us definite, positive proof that this picture was painted at the time indicated.

“Comparing the picture with the work left by the artists of this period by a process of elimination, through study of the characteristic style of each artist, we arrive at the conclusion that it follows most closely the style of Karel van Mander.

“Who then were the subjects of the portrait? Who were the great writers of Europe during the years of 1600 and 1606—van Mander died in 1606—who were of enough importance to warrant being painted together by an artist of van Mander’s standing? They must have had a widespread reputation, in some way connected one with the other, and there would be other pictures of them in existence through which, by comparison, we may determine who they were—a rather simple, if tedious, process of elimination, comparison and deduction. Where then, during these years, 1600–1606, were there two such men? In Holland there were none; in Germany and Central Europe none; in France and Southern Europe none.

“But, in England, closely connected to Holland by commerce and other ties, two men, writers of prominence, were during the years 1602–1603, engaged in a lively rivalry of wit, and the news of their ability

and tilt had spread throughout all of the civilized, intercommunicating countries. One was the outstanding dramatist of his time, the other a rival for this position. These two men were William Shakespeare (1564-1616) and Ben Jonson (1573?-1657) and it can hardly be by chance that the existing pictures of both Shakespeare and Ben Jonson, of which positive proof exists that they are likenesses of these two men, are also counterparts of the two writers in Mr. de Heyman's picture. Such chances are unknown.

"Let us now consider the facts pertaining to this picture. It was undoubtedly painted between 1600 and 1610, with definite assurance that it was painted between 1600 and 1606—proven incontestably by the age and style of the canvas; the age of the pigments, through the visual study which proclaims it to be a masterpiece by some important master of the New Netherlands School of Painting, without doubt the work of Karel van Mander; by the findings of the X-rays; and by the fact that it is a picture of Shakespeare, undoubtedly, painted from real life.

"We have definite proof, through our X-rays, that wherever this picture was, during the time of which we know nothing, that it has always been considered of importance and value, as evidenced by the

## PORTRAIT OF SHAKESPEARE

great care which was always taken of it. We have X-ray proof that restoration work was done on this painting hundreds of years ago, proven by the pigments used in the restoration. As I have already said, the more valuable a canvas was held to be, the more carefully was it tended, proving that this painting has always been considered of great value.

“Now we have no way of knowing, because of the lapse in its history, whether this picture was painted in Holland, or in England. But, while this knowledge would have been interesting, it is not necessary. The picture carries its own face proof that it is a portrait of these two men, painted by a great artist of the New Netherlands School, of which school there was no resident in England at this time—and the style of the picture is directly related to the style of van Mander, whose paintings, signed, or unsigned, are distinctly different from those of his other contemporary artists.

## REMARKS

“A very thorough study and careful examination was made of Mr. de Heyman’s picture in 1913 and 1914 by Dr. Paul Wislicenus of Darmstadt, a very noted art critic and scholar, and in a statement signed on February 11, 1914, he gives his positive opinion

that this painting is a Seventeenth Century portrait of Shakespeare and Ben Jonson, painted from real life, and, from comparative studies which he made, concluded that it was by Karel van Mander.

“At the time that Dr. Wislicenus examined this picture there was a great deal of lettering still remaining on the painting, and a typical van Mander signature in the upper right hand corner. However, since his examination, the picture has had restoration work done on it, and, in the course of this restoration, nearly all of the lettering has been destroyed or obliterated. Nevertheless, by the aid of Fluoroscope, I found traces of this signature which leads me to believe that Dr. Wislicenus was right. Having been put on last, the lettering was the first part of the picture to be destroyed in the cleaning process prior to the work of restoration. Dr. Wislicenus states that considerable damage had been done in the process of restoration, and this statement is correct—the photograph of the picture, after all the restoration paint was removed, shows the amount of the damage.

“From the X-ray photographs which I have taken, it is quite evident that this picture was formerly somewhat larger than it is at the present time. The side of a head, some hair, and the crook of an elbow is clear



proof that an observer, who held a brilliant red shawl over his knee, was standing beside Shakespeare. This person, either unfinished by the artist, or of no importance in comparison with the other portraits, was cut off, either at the time of the painting, or later.

“My findings and X-rays agree with Dr. Wislicenus’ findings and studies. Both agreeing that Mr. de Heyman has a Portrait of Shakespeare and Ben Jonson, painted by Karel van Mander—an important and unique painting of inestimable value.

“There are a number of places in Mr. de Heyman’s picture where characteristic brush marks show plainly. I have taken photographs of these, and a comparison between these and some other van Mander masterpieces will easily settle the question of van Mander’s authorship. But the authorship of the picture is of minor importance to the fact that we have here companion portraits of two of the giants in the literary history of the world—William Shakespeare and Ben Jonson—a fact which has been established beyond doubt.

“The picture has now been completely restored—and its value is greatly enhanced. It is priceless.

(Signed) DR. MAXIMILLIAN TOCH.”

## SUMMARY

FROM out the obscurity of more than two hundred and fifty years then we have a painting which stands up under the most severe critical and scientific examination as a genuine portrait of William Shakespeare, and of Ben Jonson.

The following Critics and Experts have declared it to be a genuine, original portrait, painted from life:

His Excellency, Dr. Wilhelm von Bode, Director  
Berlin Museum.

Dr. Paul Wislicenus, of Darmstadt.

Dr. von Gronau, Director of the Museum of  
Cassel.

Sidney Lee, the eminent English Shakespeare  
Scholar.

Mr. van Straeten, the eminent antiquarian of  
London.

Dr. Maximillian Toch, of New York.

Professor Chatain, of New York.

Where it has been during that lapse of time we may never know. Who painted it does not really matter. It is not like any other painting needing the

signature of the master to give it importance. It carries its own stamp of rank on its face, being pronounced a genuine Portrait, from life, of the greatest Dramatist.

The "Chandos Portrait" was painted by Burbage, an Artist of no rank. It is not a masterpiece, but no value can be placed upon it because it is an authentic portrait of Shakespeare. The Shakespeare-Ben Jonson painting is, however, a masterpiece—the work of a genius. It is, therefore, the most important painting in existence relating to Shakespeare, showing the Poet and Dramatist as he was at the age of Thirty-Eight.

Mr. de Heyman may well be proud of his painting. Its historical and artistic value is unsurpassed—unrivalled. Its value will increase with time. To-day, more than ever, Shakespeare's influence is felt throughout the world. Educated mankind realizes more and more his great contribution to civilization. But this very valuable picture should not remain locked up in a safety vault. It ought to be enshrined in some National Museum, where all who would might feast their eyes upon it.

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